

IN THE WORLD OF MUSIC AND ART

Attractions of the Week at the Lewisohn Stadium

Mr. Juillard's Bequest

Some Suggestions as to Its Disposition—Musical Shortcomings in America—The Pressing Need to Encourage Local Organizations

By Grenville Vernon

The gift of \$5,000,000 provided in the will of the late A. D. Juillard for the education of young musicians and for the general advancement of music throughout the country is truly magnificent. Our millionaires have as a rule troubled themselves little about the artistic welfare of the country. Because of this Mr. Juillard's splendid bequest becomes doubly significant, and its influence both upon the musical life of the country and upon the future philanthropists cannot be too important. Mr. Juillard's initial action was magnificent in its generosity and its purpose. Will those who are to carry out its terms be equally far-seeing?

With musical education for the individual the great cities of the country are replete. Practically any young musician of even the most mediocre talent can find patrons and openings. For the last twenty-five years the young American has had in music an opportunity as free as he has had in business or for baseball. If there has been failure it has been neither in the possibilities for education nor in the educators. The education has been there for all who wanted to be educated, and the teachers have been many and, as a rule, capable. Yet America is not yet a musical country, and outside of a few cities it is to a large extent still a veritable Boetia. Until the small towns and cities of New Hampshire or Kansas or Texas have added knowledge to desire, all the concerts and teachers and foreign born students of New York, Boston, and Chicago will have little effect in impregnating our land with a genuine musical culture.

Creative music—and it is the creative toward which any art must strive—lies at its basis with the mass. The creative artist must have roots, and from the soil into which those roots are plunged will come the inspiration and the sustenance of the creator. If these roots are in Europe the product will be European, and probably watered European. Three thousand miles of ocean these roots cross, which is a long way, despite airplanes and airships. Now the musical soil of Europe, nurtured by centuries of intensive cultivation, is rich and inviting; the soil of America, shallow and often non-existent. Read the account of the concert of the week in any one of the thousand small town newspapers. Mary Jane sings "The Rosary" probably off the pitch; Sally Ann scrapes on a fiddle something which is called "classical"; some one else murders a Chopin prelude, and then some one sings to tumultuous applause "Silver Threads Among the Gold." Then perhaps the evening closes with "Hearts and Flowers," or perhaps with something by Chaminade. The local critic compares Mary Jane to Galli-Curci, Sally Ann to Heifetz, the singer of "Silver Threads" to McCormack, and every one is happy, while the few real music lovers in the town are either miserable or hilarious, according to their sense of humor.

Now the real America lies not among our Jewish immigrants of the East Side, but in these very towns, and if the East Side prefers Beethoven and the small towns "Silver Threads," our national soil will yield the sustenance which sustains "Silver Threads." And this is precisely the sustenance which it yields at present, despite the frequent visits of artists and even sym-

American Concert Course Will Be Presented by Gretchen F. Dick

Next November, December and January, Gretchen F. Dick will give an American concert course at the Manhattan Opera House. There will be five concerts in the series. The course, established primarily as an institution for the highest artistic standards, is frankly American propaganda. The engagement of American born artists, trained wholly or for the most part in America, and thoroughly American in their ideals, is an assurance that a series of concerts can be given in New York City without the assistance of foreign soloists. Not that the American concert course is anti-anything, the programmes of the five concerts will be made up of the finest music of France, England, Russia, Italy and other Allied nations, at the same time presenting some of the best music by present-day American composers. The elimination of the foreign artists has been effected only in an effort to prove that the American concert artists are the equal of those of any other nation in the world. Among the many great American artists who have contributed toward the recognition of Americans in the concert and operatic fields, we find such well known names as Mary Garden, Louise Homer, Geraldine Farrar, Emma Eames, Olive Fremstad, Rosa Ponselle, Carolina Luzzi, May Peterson, Anna Case, Maud Powell, Florence Macbeth, Olga



Edna De Lima, soprano.

Samaroff, Mary Jordan, Dorothy Jordan, Vera Curtis, Hulda Lashanska, Cecil Arden, Lucy Gates, Christine Miller, Nevada Van de Veer, Marcella Craft, Clarence Whitehill, Herbert Witherspoon, David Bispham, George Harris, Jr., Orville Harrold, Charles Hackett, Arthur Hackett, Paul Arthur, Thomas Chalmers, Arthur Middleton, Reed Miller, Oliver Denton, Sascha Jacobsen, Max Rosen, Lila Robeson, Kathleen Howard, Namara, Olive Kline, Marie Tiffany, Helen Stanley, Margaret Romaine and many others.

The management hopes to enlist their services in future concert series, and does not claim that those presented at the present course are the fifteen "greatest American artists." Many fine singers and instrumentalists have had to be omitted for various reasons. The management of the American concert course does claim, however, that these fifteen soloists represent the highest ideals in the American concert; and operatic fields. Among those already engaged are the following: Mabel Garrison Reinold, Werrenath, Sophie Braslav, John Powell, Marla van Dresser, Florence Hinkle, Lambert Murphy, Rafael Diaz, Lester Donahue, Merle Alcock, Edy Brown, Emilio de Gogorza, Amparito Ferrar, Albert Spalding and Edward Morris.

Stadium Concerts Will Have Many Soloists This Week

Many artists will appear at the concerts to be given at the Lewisohn Stadium this week. This evening the soloists will be Percy Hemus, barytone, and Carolyn Cone-Baldwin, pianist. Mme. Cone-Baldwin first studied in Chicago with the late William H. Sherwood and Mme. Fannie Bloomfield Zeisler. Abroad her teachers were Rudolph and Feruccio Busoni. She has appeared many times with orchestra both in Europe and in this country.

To-morrow evening Samuel Gardner, the gifted young American violinist and composer, will conduct his symphonic poem "New Russia."

Other artists of the week will be as follows: Tuesday, Sue Harvard, soprano, and Henry Weldon, bass; Wednesday, Marie Tiffany, soprano, and Emily Gresser, violinist; Thursday, Ella Scholnick, concert master; Friday, Idelle Patterson, soprano, and Ernest Davis, tenor; Saturday, Gladys Annman, soprano, and Cecil Arden, mezzo-soprano; Sunday, Edna de Lima, soprano, Clarence Whitehill, bass, and Metropolitan Opera House chorus.

The following programme will be given this evening:

March, "Queen of Sheba".....Gounod
Fantasia, "Aida".....Verdi
Piano Solo, Concerto in E-flat major.....Liszt
Ballet Music and Chorus from "Prince of Denmark".....Borodine
Overture, "1812".....Tchaikovsky
The Return.....Arthur Berg
Ballet Suite, "Coppelia".....Delibes
The Call of Gold.....Gounod
Soldiers' Chorus (Faust).....Gounod
Kermesse Scene (Faust).....Gounod
Percy Hemus and chorus

At the annual meeting of the National Music Managers' Association it was voted unanimously to retain for a second term of office the board and the directors who have officiated during the last year.

The association was formed last August at a luncheon given by Mr. Milton Weil, of "Musical America," and has for its object the mutual protection, promotion and development of the managerial and professional interests of those engaged in the control of concert artists, organizations or opera companies.

Once a month during the last season there have been meetings, in the form of dinners, at which the affairs of the concert and opera world have been discussed, plans for the general betterment of this work formulated and adjustments made.

The officers remain—Charles L. Wagner, president; Loudon Charlton, first vice-president; George Engles, second vice-president; Milton Aborn, treasurer; Catherine A. Bamman, secretary. The directors are Messrs. Haensel, Coppicus, Judson, Gallo and Wessels.

Samuel Gardner, violinist-composer.

Edna De Lima, soprano.

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Shakespeare in Bagdad

"P" in "The Manchester Guardian" gives the following account of a performance of "Hamlet" in Bagdad:

"On the evening of February 12, 1919, there was performed at the Central Theatre, Bagdad, a play called 'Kun-i-Nahag,' and I read in 'The Bagdad Times' of the following day that 'owing to the unprecedented demand for tickets' another performance would be given in a few days' time. The play was the Urdu version, acted by Indians, of 'Hamlet.' The actors were obviously under the impression that Shakespeare mislabeled the play 'tragedy,' and they acted accordingly. Some thousands of Indians were present, sitting entranced in the cold night air, and apparently found the entertainment highly satisfactory.

"We arrived just after the curtain had been raised, making our way over the stage to the seats in front, and at once realized that we had come under a total misapprehension as to the nature of the performance. Against a bright background of English country scenery in springtime there were placed a number of Victorian chairs and a sofa of the same period. On the sofa a gentleman of villainous appearance reclined, clothed in a long, red dressing gown with a Christmas-cracker crown on his head. At his feet sat a lady of uncertain age in emerald green. As she was employed in the curious pursuit of singing an Oriental song in a loud, grating voice, punctuating the stanzas by pushing the gentleman in the ribs, and as also the latter appeared supremely unconscious of her playful little performance, we were led to believe that he slept. I asked the attendant who showed us to our seats whether 'Hamlet' was to be performed that night, and, if so, when was it to begin. He replied, rather hurt, 'This is 'Hamlet,' sir!' and then, seeing me unconvinced, added condescendingly, 'The Indian version, of course.' I apologized, displayed keen interest, asked for the names of the lady in green and the gentleman in red—which he didn't know—and applied myself to the plot.

"The song continued, accompanied by an inhuman excess of rib-prodding. It now appeared either that the gentleman's ribs were padded or that they were not made after the usual pattern, or that he was dead; mere sleep could not have withstood the lady's importunity. I decided in favor of death. At length the lady stood up, advanced toward the footlights and cracked a few jokes. She was ultimately joined by another gentleman, attired in the uniform of a rear admiral, who made it plain that he was not there for the mere fun of the thing by retiring upstage backward in a series of spiral movements, probably learned in a skating rink, which unquestionably boded ill for the person against whom they were intended. These proceedings culminated in the production of a bottle from an outer pocket in his naval jacket and the emptying of its contents into the beard of the gentleman whom I had believed to be dead. He instantly sat up, uttered some heartfelt comments, possibly referable to the personal behavior of the rear admiral, and again sank into a profound state of somnolence. The stage was then plunged into darkness, and I realized, with an intuitive skill which cannot be overpraised, that we had just witnessed the famous story of 'murder most foul' which Shakespeare, showing a wanton disregard of probability, introduces autobiographically by means of the ghost. I communicated this immense discovery to my friends, who, either from jealousy or ignorance, did not appear to consider it important.

"Entered Hamlet in deep mourning before a drop-scene of Windsor Castle and the Thames, with a commodious houseboat moored to the bank. He sang a dreary ditty right through to the bitter end, in spite of the entrance of Horatio, in the belt and uniform of a modern English officer, who contented himself with looking supremely dejected until the time came for him to open his mouth. Before he managed to utter a word, however, Hamlet left the stage abruptly and the lights went out.

"Next scene: Windsor Castle at a different angle, with Queen Victoria inspecting the turrets from a distance through an eyeglass. By this time Claudius had donned the deceased monarch's red dressing gown, though his rear admiral's trousers showed beneath. He sat lazily by the side of Gertrude (the lady in green), having just finished a meal. At first I thought the frequent movement of his jaws indicated the aftermath of an actual meal that the actor himself had previously been enjoying; but as he continued to chew the cud in every following scene I concluded that he meant to lay stress on the gluttonous aspect of Claudius's character. Polonius, as Santa Claus in extreme senile decay, also turned up in this scene, and read a long typewritten letter which the Queen produced. He nearly died of apoplexy in his wrestle with the letter, the Court took pity on him, the curtain descended, and we were again with Hamlet in the vicinity of

the houseboat. Once more he directed his undivided attention to the firmament, presumably apostrophizing the Almighty on the criminal state of man, even at Windsor, and then forgot his part; whereupon the band struck up in order to hide his emotion. (We discovered that the band invariably struck up when the prompter was busy, thereby preventing the actor no less than the audience from hearing the text shouted prosaically across the stage. Eventually the actor had to be prompted by some one on the stage; he then signified his gratitude to the band, which stopped instantly, and the play was resumed.) Hamlet then decided to leave the stage—there being no one on it to tell him what to say—with the possible intention of retiring to his dressing room and looking up the part. Ophelia immediately entered with two ladies of doubtful origin and unquestionable ugliness. She discovered her sad history to the two, during which recital a dog came on, had a good look around, and went off.

"A touching incident occurred later on the battlements. Horatio entered with a drawn revolver and obtained a full account of the ghost from the sentry, who must have previously served his apprenticeship in a nigger-minstrel troupe. The whole business went with a roar from beginning to end; the sentry a triumph of burlesque. Hamlet now came to the rescue of tragedy. He temporarily effaced the sentry, and had a confidential chat with the ghost who appeared in a coffinlike apparatus and shroud complete, and was finally interrupted by the comic minstrel, who had a farcical fit, collapsed, and brought the scene to a riotous close with a yell of delight from the rapt spectators.

"After the sentry's success it was difficult to settle down to anything less exhilarating. However, Claudius realized the difficulty, too, and rose to the occasion by ordering a dance of the Salome variety in full court. He, meanwhile, continued his gastronomic exercises. By this time Laertes had dropped in and was evincing a keen interest in the domestic concerns at Elsinore. Claudius had lent him the rear admiral's outfit, and altogether the sartorial arrangements at the Danish Court were adaptable, if curious. Following the terpsichorean entracte a quite different dog appeared on the scene, sniffed round, gazed at the audience, and bolted.

"Next came a scene between Laertes and Ophelia's two lady friends. Laertes appeared to be making love to them both, and they reciprocated with many blandishments and pleasantries. A certain amount of horseplay and low comedy was indulged in, and Laertes eventually retired with one of them. The whole scene went splendidly, and we were beginning to wonder whether we were not showing scant reverence for Shakespeare by witnessing one of his immortal works in complete ignorance of its mysterious and hidden meanings, when our minds were suddenly made up for us by the appearance of Hamlet. He broke into song, and was brutally cursed by the ghost from without in words that sounded so like 'Mister Bottomley' that we fled from the theatre."

Great Collection of Naval Pictures Again on View

"The London Daily Telegraph" reports the reopening of the great collection of naval pictures in the Painted Chamber at Greenwich Hospital and also the Naval Museum. These have been closed since the war started, and longer—for it is almost forgotten that before the hostilities there were militant suffragettes. The museum has a new home. Naval science to-day enters upon many paths undreamed of when Charles II and Dutch William and Hanoverian George were our kings, or Anne Queen, and Wren's fine buildings slowly rose under their hands. The war course classes at the Royal Naval College, wanting rooms and failing to find them elsewhere, evicted the museum in March, 1914, from the Queen Anne building, and since then its models and relics and pictures have led a wandering existence, concealed in cellars and under staircases, and some, the most valuable, have been down to Cornwall for safety from air raids.

They are together again, and the Painted Chamber and the museum have been reopened. London thus recovers one of its outlying attractions; and, indeed, there is much to interest. The great war has brought very little to the Naval Museum, the only notable addition being a magnificent model of the Malay, one of the latest battleships of our Queen Elizabeth class, and that has been lent by the King, pending its transference to Singapore. The Malay States gave that fine ship. It is hoped to get a model of a submarine and of some recent destroyer. But what is wanted is not so much additional exhibits as more space. Lieutenant James Berry, R. N., the curator, has done wonders with the cramped accommodation he is now given in the King Charles Building, just opposite the Painted Chamber. By putting double trays in many show-cases he has doubled their capacity for exhibits, but the museum is undeniably crowded, and there is much that cannot be shown.

Sixth Week of Columbia Concerts Begins To-morrow

The sixth week, beginning to-morrow evening, starts the second half of the series of free concerts at Columbia University under the direction of Edwin Franko Goldman. The first audiences of 14,000 and 15,000 have increased to over 20,000. On June 25 the audience numbered 21,380 people. During the coming weeks this will be increased to almost

ELLA PALOW, SOPRANO



Who will sing at Columbia University concert on Tuesday evening.

30,000 a night, and possibly more, as the summer session students will now attend.

Interesting programmes have been planned for this week. The music to-morrow evening will be made up entirely of request numbers. These will include Thomas's "Mignon" Overture, Sibelius's "Finlandia," Wagner's "Lohengrin," "Meditation" from Massenet's "Thais" and other numbers. The soloist will be Miss Ella Palow, soprano. The programme for Wednesday will include Granados's "Marche Militaire," Rossini's "Barber of Seville" Overture, Bizet's "L'Arlesienne" suite, Handel's "Hallelujah Chorus" from "The Messiah" and excerpts from Wagner's "Mastersingers." Community singers

Drawings by Hugh Ferriss At the Paint Box

This month the Paint Box Gallery is exhibiting drawings by Hugh Ferriss. The exhibition includes the following four groups:

Shipbuilding drawings, part of a series of studies of the nation's war activities, made with the sanction of the Shipbuilding Board and the Secretary of the Navy. These drawings were published during the war, with the endorsement of the Committee on Public Information. They were used by the Liberty Loan Committee and exhibited in Washington, Pittsburgh, St. Louis and other cities.

Studies of flags on Fifth Avenue during the Liberty loans.

Studies of New York streets and buildings.

Small sketches of Greenwich Village.

Antiques Bring Fabulous Prices In London

LONDON, June 22 (Correspondence of The Associated Press).—The enormous fortune made in England during the war are responsible for record breaking prices which sellers of antiques of every kind are realizing in London auction rooms, in the opinion of men who have long been close to the trade. The whole country is being searched for treasures of all kinds, which find ready sale at prices which hitherto have only been paid by foreigners.

A mysterious portrait, which recently appeared in one auction room and was said by some one to have been by Franz Hals quickly brought \$60,000, although its authenticity has even now not been established. A Reynolds portrait which to the present had not attracted much attention was easily sold for \$70,000, and pictures by much lesser lights brought phenomenal prices.

Artistic furniture is in even greater demand. Six Chippendale Gothic chairs recently sold at a country sale for \$5,125, in spite of the fact that modern artists are copying this particular design with marked success and only the trained expert can detect the difference. At another country sale two Chippendale tables brought \$1,600 and a Chippendale cabinet \$2,250.

Sheraton furniture is not so popular, excellent tables going as low as \$100. An old harpsichord in a William and Mary case sold for \$2,500, and a grandfather's clock gave its fortunate owner \$900, in spite of the fact that the clock had probably ceased to tick more than a hundred years ago.

Illuminated manuscripts also are in demand, and, as in the case of furniture, record prices are being obtained. Letters of David Garrick, and a few by his wife, to noted persons of their time, caused spirited bidding, but were withdrawn and will be offered again.

Efforts to trace the purchasers of some of the choicest offerings have revealed the presence in the market of persons who never before paid any attention to antiques. Many of them are persons who accumulated large fortunes during the war, and now that they have acquired fine houses have set out, with the aid of experts, to give them the ancient touch required by good taste.

Current Exhibitions

Anderson Galleries—Canadian War Memorial exhibition.
Church of the Ascension Parish House, 12 West Eleventh Street—Summer exhibition by younger artists.
City Club, 55 West Forty-fourth Street—Summer exhibition.
Knickerbocker & Co., 556 to 559 Fifth Avenue—Twelfth annual summer exhibition.
Metropolitan Museum—Summer exhibition of tapestry and lacers.
Paint Box Gallery, 43 Washington Square—Drawings by Hugh Ferriss.

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TONIGHT 8:30 P. M.
Percy Hemus, Barytone; Carolyn Cone-Baldwin, Pianist, and Chorus
Stadium Symphony Orchestra
ARNOLD VOLPE, Conductor
July 7—Samuel Gardner, Violinist
Sibelius's "Finlandia" Symphony
July 8—Marie Tiffany, Soprano
Emily Gresser, Violinist
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